CAMBRIDGE | Instructions for Contributors

twentieth-century music

Editorial Policy

twentieth-century music is the first forum dedicated to leading research on all aspects of music of the twentieth century—a period which may be interpreted flexibly to encompass, where appropriate, music from the late-nineteenth century to the early years of the twenty-first. The journal explores Western art music, non-Western music, popular music, film music, improvised music, and performance practice. Whilst it does not style itself as revisionist, the journal is guided by the principle that existing assumptions about twentieth-century music and the ways in which it has been, and is currently, studied should be rigorously examined and re-examined. Submissions employing analytical, hermeneutical, historical, and sociological approaches are welcomed, as are those discussing broader historiographical and music-theoretic issues. The journal makes available in English translation for the first time significant research published in other languages, and also includes reviews of major publications.

1. Submissions

Submissions should follow the format and conventions described below, and should be sent by email attachment in the first instance to the editor-in-chief, Dr Charles Wilson, at <tcm@cardiff.ac.uk>.

Submitted files should include a cover sheet giving the author's name, postal address, telephone number, fax number (if available), and email address. To ensure anonymity during the refereeing process, the article itself should not display the name of the author. If articles are accepted for publication, authors will be asked to submit a final version both electronically and in hard copy. The publisher reserves the right to typeset any article by conventional means if the author's file proves unusable. Upon acceptance of a submission, the author will be asked to assign copyright (on certain conditions) to Cambridge University Press.

The preferred software (on PC or Macintosh platforms) is Microsoft Word for text; authors proposing to use different software are asked to consult with the editor-in-chief. Music examples may be submitted as hard copy (clearly marked to show which parts are relevant) or electronically, but consult the editor-in-chief about acceptable electronic

formats. Authors should also consult with the editor-in-chief concerning other materials (e.g. illustrations) that cannot be sent electronically.

Articles should normally be between 6,000 and 9,000 words in length (main text); authors proposing longer or shorter submissions should seek the advice of the editor.

Unsolicited articles submitted by post cannot be returned unless a stamped envelope addressed to the author is also enclosed.

Submissions will be referred to two independent assessors, who may or may not be members of the Editorial Board.

Submissions are considered on the understanding that they have not been previously, and are not currently being, considered for publication elsewhere.

Authors will normally be notified within three months as to whether their submission has been accepted for publication.

Contributors are responsible for obtaining permission to reproduce any material in which they do not hold copyright and for ensuring that the appropriate acknowledgements are included in their typescript. No article will be accepted for publication until all relevant permissions have been obtained.

2. Manuscript Preparation

Typescripts should be unbound and unstapled, and printed on one side of the paper with margins of at least 2.5cm (1 inch). Paper size should be A4 or US Letter.

All text, including endnotes and bibliography, should be double-spaced and justified on the left-hand side only, and should use 12-point type. There should be only a single character space between the end of a sentence and the start of the next sentence, both in the text and in endnotes.

Endnotes should begin on a new sheet, and should be kept to a minimum. The bibliography should also begin on a new sheet. Pages should be numbered in sequence.

Authors should supply on a separate sheet an abstract of 120–50 words and a short (one-paragraph) biographical note. Submissions will not be forwarded for review until an abstract has been provided.

Music examples, tables, diagrams and other material should be supplied on separate sheets, with a short descriptive caption for each. Such material should be labelled in the form ‘Example 1’ (for music examples and diagrams), ‘Table 1’, ‘Plate 1’ (for photographs), and be referred to as such in the text.

Photographs should only be used if essential, and should be well-contrasted black and white prints, ideally measuring 20 x 15 cms (8 x 6 inches). Music examples, diagrams, etc. should normally not exceed 20 x 15 cms in dimension.

3. Proofs

Typographical or factual errors only may be changed at proof stage. The publisher reserves the right to charge authors for correction of non-typographical errors.

4. Offprints

Offprints are not provided. Two free copies of the issue of the journal in which the article appears will be supplied free to the first named author.

5. Text Conventions

Style. Use British spelling and musical terminology rather than the American equivalent (e.g. ‘bar’ instead of ‘measure’; ‘crotchet’ instead of ‘quarter note’). ‘-ize’ endings are preferred to ‘-ise’.

Names of works. Generic titles should be referred to in roman type: String Quartet in D major, Op.25; proper names in italics: *The Mask of Orpheus*. Popular-song titles should be in single quotation marks using minimum capitalization, album and film titles italicized with maximum capitalization.

Score references. Bar numbers should be referred to in the form: ‘b. 1’, ‘bb. 5–8’. Rehearsal figures or letters should be referred to in the form ‘Fig. 1’, ‘Figs. 2–4’, ‘Letter A’, ‘Letters B–D’. Bar references between rehearsal figures or letters should use the form ‘Fig. 1^{+5}’ (meaning ‘the fifth bar of Fig. 1’ – where the first bar is that immediately following the rehearsal figure), ‘Fig. 2^{-1}’ (‘the bar before Figure 2), ‘Fig. $3^{+4–6}$’ (‘the fourth to sixth bars of Fig. 3’), ‘Letter A^{+2}’, ‘Letter B^{-3}’, etc. For recordings, use timings rather than bar nos. etc. wherever possible.

Note names. Flats, sharps and naturals should be indicated by the conventional signs, not words. The following system should be followed for indicating precise pitch: C_2 C_1 C c c^1 c^2 c^3, etc., where c^1 is middle C. For pitch-*class*, capitals should be used.

Punctuation. The following punctuation practice should be followed:

- punctuation should be placed outside quotation marks, unless a complete sentence is quoted;
- a comma should be placed before ‘and’ in a series;
- footnote indicators should follow punctuation;
- square brackets [ ] should only be used for interpolations in quoted matter;

- no stop should be used after contractions, e.g. Dr, St, edn, vols, Figs, but should be used for abbreviations, e.g. vol., Fig.

Quotations. Single quotation marks should be used, except for ‘a “quotation” within a quotation’. Quotations of more than 60 words should be indented and typed doubled-spaced in 12-point type. Prose quotations should be in English unless the original is of particular importance, unpublished, or inaccessible, in which case the original should be follow by a translation in round brackets. Verse quotations should be in the original language followed by a prose translation in square brackets.

Numerals. Numerals under 100 should normally be spelt out in the running text, except in the case of bars, pages, work numbers (e.g. Symphony No. 5) and sums of money. Spans of numbers should be elided: 27–8, 156–7, but 110–12, 117–18; in all cases (pages, bar numbers, years) en-dashes rather than hyphens should be used.

Dates. These should be given in the following style: 23 March 1969; 1960–70; the fifties; 1960s.

Citations. For clarity during editing, use the full bibliographical reference on first citation in footnotes and a short form in subsequent citations (avoid the use of *Ibid*. and *Op. Cit*.), though the final edited text may show short forms throughout. Only page numbers relevant to the citation should be shown in footnotes. A full bibliography (including both works cited and works not cited but consulted) should be provided, double-spaced in 12-point type, at the end of the article or in a separate file. The bibliographic citation should indicate both initial and final page numbers for any articles or essays. Use the following formats:

<u>BOOKS</u>

basic citation (with example of footnote full and short forms)

footnote Tim Taylor, *Global Pop: World Music, World Markets* (New York: Routledge, 1997), 56–7.

short fn Taylor, *Global Pop*, 79.

bibl Taylor, Tim. *Global Pop: World Music, World Markets*. New York: Routledge, 1997.

with author and editor and/or translator

Bourdieu, Pierre. *The Field of Cultural Production*, ed. Randal Johnson, trans. Richard Nice and others. Cambridge: Polity, 1993.

later edition

Michel, Pierre. *György Ligeti: compositeur d’aujourd’hui*, 2nd edn. Paris: Minerve, 1995.

separately-titled volume in multi-volume work

Babbitt, Milton. 'Who Cares if You Listen?', in *Source Readings in Music History*, vol. 7: *The Twentieth Century*, rev. edn, ed. Robert P. Morgan. New York and London: Norton, 1998. 35–41.

specified chapter

Dibelius, Ulrich. 'Gespräch über Ästhetik', in *György Ligeti: eine Monographie in Essays*. Mainz: Schott, 1994. 253–73.

entire collection of essays

Frogley, Alain, ed. *Vaughan Williams Studies*. Cambridge: Cambridge University Press, 1996.

<u>ARTICLES</u>

in a collection of essays

Frith, Simon. 'Pop Music', in *The Cambridge Companion to Pop and Rock*, ed. Frith, Will Straw, and John Street. Cambridge: Cambridge University Press, 2001. 93–108.

in a collection edited and/or translated by another

Barthes, Roland. 'Neither–Nor Criticism' (1957), in *Mythologies*, selected and trans. Annette Lavers. London: Jonathan Cape, 1972. 81–3.

in The New Grove, 2nd ed. accessed in its print version

Arnold, Alison. 'India §VIII, 1: Film Music, (ii) Style', in *The New Grove Dictionary of Music and Musicians*, 2nd edn, ed. Stanley Sadie and John Tyrrell. London: Macmillan, 2001. Vol. 12, pp. 254–6.

in The New Grove acessed online

Arnold, Alison. 'India §VIII, 1: Film Music, (ii) Style', in *The New Grove Dictionary of Music and Musicians*, 2nd edn, ed. Stanley Sadie and John Tyrrell. London: Macmillan, 2001. Version at *Grove Music Online*, ed. Laura Macy. <http://www.grovemusic.com/shared/views/article.html?section=music.43272.8.1.2#music.43272.8.1.2> (accessed 18 June 2005).

in a journal

Erlmann, Veit. 'The Politics and Aesthetics of Transnational Musics'. *The World of Music* 35/2 (1993), 3–15.

in a journal with translator

Adorno, Theodor. 'Richard Strauss', trans. Samuel Weber and Shierry Weber. *Perspectives of New Music* 4/1 (Fall–Winter 1965), 14–32.

in a journal, unsigned

'The Geneva Festival'. *Monthly Musical Record* 59 (January 1929), 2. (Review of the 1929 Festival of the International Society for Contemporary Music (ISCM).)

NB Avoid 'Anonymous', as the author may have been known at the time (and to scholars now). Decide how you would like such items to appear in the bibliography, e.g. should it appear alphabetically under the title (as above), under the type of article (e.g. obituary or review appears at the beginning of line) or in a list of 'unsigned' articles (e.g. begin line with [Unsigned.]).

in a journal, untitled review

McClary, Susan. Review of *Between Montmartre and the Mudd Club: Popular Music and the Avant-Garde* (2002) by Bernard Gendron. *twentieth-century music* 1/1 (2004), 139–45.

in a journal which appears in different language formats

Ligeti, György. 'Decision and Automatism in *Structure 1a*', trans. Leo Black. *Die Reihe*, Eng. edn, 4 (1960), 36–62.

in a journal issued monthly, with the issue numbers dependent on the year and not through-paginated

Nest'yev, I. 'Obraz narodnogo schast'ya'. *Sovetskaya muzïka* (1939), no. 12, pp. 14–35.

in an on-line journal

Beken, Münir Nurettin. 'Aesthetics and Artistic Criticism at the Turkish Gazino'. *Music and Anthropology* 8 (2003). <http://www.provincia.venezia.it/levi/ma/index/number8/gazino/bek_00.htm> (accessed 10 May 2005).

in a newspaper

Mohn, Tanya. 'Private Sector: Stumbling Into a World of Music'. *New York Times*, 21 December 2003, Late Edition Final. Business Section (sec. 3), p. 2 (D).

obituaries

Obituary for Conlon Nancarrow. *The Times* [Los Angeles], 19 August 1997. Sec. B., p. 4.

Russell, Tony. 'Ray Charles: Musical Giant Who Drew Together Blues, Gospel, Soul and Jazz' [obituary]. *The Guardian*, 12 June 2004. <www.guardian.co.uk/obituaries/story/0,3604,1237006,00.html (accessed 15 June 2004).

<u>WEBSITES</u>

[see also online examples in articles and in broadcasts]

full website

Hear Music website. <www.starbucks.com/hearmusic/default.asp> (accessed 5 June 2005).

signed webpage

Tyner, Ross, and Walter Slany. 'Sink or Swim: Internet Search Tools & Techniques'. Version 5.0, spring 2001. <http://www.lboro.ac.uk/library/sink.html> (accessed 16 June 2004).

page on website

National Indigenous Arts Advocacy Association (NIAAA), Australia. ‘Copyright: Questions and Answers’. <http://www.niaaa.com.au/copyright_qa_sheet.html> (accessed 13 July 2002).

Copland, Aaron, Los Angeles. Autograph letter to Serge Koussevitzky, 6 February 1943. Aaron Copland Collection, Library of Congress, Washington DC. Facsimile: <http://memory.loc.gov/cgi-bin/ampage?collId=copland&fileName=corr/corr0318/corr0318page.db&itemLink=S?ammem/coplandbib:@field(NUMBER+@od1(copland+corr0318))> (accessed 12 March 2004).

PROGRAMME NOTES

titled in festival programme book

Mark, Christopher. ‘Early Britten and the Shadow of Schoenberg’, in *Fifty-fifth Aldeburgh Festival of Music and the Arts*. Snape, Suffolk: Aldeburgh Productions, 2002. 70. (Programme note to *Britten & Vienna 2*, Snape Maltings Concert Hall, 10 June 2000.)

untitled in concert programme

Toop, Richard. Programme note on Ligeti, Piano Concerto. BBC Promenade Concert, Royal Albert Hall, London, 2 September 1993. 17–18.

titled in festival prospectus

Threasher, David A. ‘Proms Commissions and Premières’, in *BBC Proms: 19 July – 14 September 2002*. London: BBC, 2002. 43–5.

UNPUBLISHED WRITTEN WORKS

dissertations and theses

Dobbins, Frank. ‘The Chanson at Lyons in the Sixteenth Century’. DPhil diss., University of Oxford, 1971.

unpublished conference paper

Wehrmeyer, Andreas. ‘Prokofiev’s Cantatas for the 20th and 30th Anniversaries of the October Revolution’. Paper presented at the conference *Prokofiev and Twentieth-Century Culture*, Manchester (UK), February 2003.

UNPUBLISHED INTERVIEWS

untranscribed interview

Yanov-Yanovsky, Dmitri. Interview by author. 2 May 2005, Royal Festival Hall, London. Private tape recording. (On Uzbeck elements in his compositions.)

transcribed interview

Chidyamatamba, Basil. Interview on Zimbabwean music. 25 July 1984, Commonwealth Institute, London. Tape recording: British Library Sound Archives, T7080/1BW. Transcript by author.

recorded interview

Jones, Philip. Interview with Jon Tolansky. 4 September 1995, concert interval, Lucerne Festival. Recording: Music Preserved collection, Barbican Music Library, London, A00761.

UNPUBLISHED ARCHIVAL MATERIALS

NB Finding the best way to cite such materials depends on how they are stored, organized and catalogued. Essential information includes a brief description of the item, the author, the date, where you accessed it and any cataloguing reference it may have.

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unpublished letters

Webern, Anton, Vienna. Autograph letter to Kenneth A. Wright, BBC Music Department, 11 January 1936. Edward Clark Letters, British Library, Add.ms.52257, fols. 179–80.

wills

Clark, James Bowness. Will (died 20 June 1934, probate, Newcastle-upon-Tyne, 20 September 1934). Public Record Office, Kew, London.

unpublished diaries

Reith, John. Diary entry, 17 May 1925. BBC Written Archives Centre, S60/5/2: Reith Diaries, vol. ii (May 1923–May 1927).

SOUND RECORDINGS

entire titled recording

Davis, Miles. *The Complete Birth of the Cool*. Original studio sessions, prod. Pete Rugulo. Reissue prod. Mark Levinson, Phil Schaap and Michael Cusuma. CD, Capital Jazz (Capital Records), 7243 4 94550 2 3, 1998.

Futter, Julian and Sara Manasseh, prod. *Shbahoth: Iraqi-Jewish Song from the 1920s*. CD, Renair, REN 0126, 2003.

titled recording of specific work

Rāga Shindhi Bhairavi. On *The Exotic Sitar and Sarod*. Ravi Shankar, sitar, Ali Akbar Khan, sarod, Alla Rakha, tabla, Nodu Mullick and Ashish Kumar, tanpura. LP, Capitol International Series SP-10497, [no date].

untitled recording of specific work

Fauré, Gabriel. Sonata No. 1 in A major for violin and piano, Op. 13. Jacques Thibaud, violin, Alfred Cortot, piano. Recorded: London, Kingsway Hall, 23 June 1927. CD, EMI, MONO CDH 7630322, 1989.

field recording

Corsica: Traditional Songs and Music. Music of Man Archive. Recorded: Wolfgang Laade, 1958 and 1973. CD, Jecklin Musikhaus, JD 650-2 Jecklin-Disco, 1990.

Field recordings of traditional Herati music. Recorded: John Baily and Veronica Doubleday, Afghanistan, March and April 1974. British Library Sound Archives, 1CDR0012731. (CDs copied from original tape recordings.)

private recording

Kydoniatis, Konstantinos. Sonata No. 2 for clarinet and piano. Yannis Sambrovalakis, clarinet, Andreas Zafirapoulos, piano. Recorded: Athens, Patra Music School, 15 May 1999 (public performance). Personal tape recording, private archive of Yannis Sambrovalakis.

recording published with book

Chopin, Frédéric. Nocturne in E-flat major, Op. 9 No. 2, arr. Pablo de Sarasate. Mischa Elman, violin, Percy Kahn, piano. Recorded 1910. Released on *Mischa Elman*, Biddulph CD LAB 035, [n.d.]. Reissued on CD, published with Mark Katz, *Capturing Sound: How Technology has Changed Music*, Berkeley: University of California Press, 2004. Track 6.

titled liner notes

Eisenman, David. 'The Toxic Sounds of Musicircus', booklet notes to *HPSCHD* by John Cage and Lejaren Hiller. CD, Electronic Music Foundation, EMF CD 038, 2003. 7–8.

untitled liner notes

[Unsigned.] Liner notes to *Peripheral Visions: British Works for Voice and Piano Since 1970*. CD, Sony, SK 62308, 1996. 3–4.

AUDIO-VISUAL RECORDINGS

NB There is no standard format. Essential elements include the title, the director, the original date of issue and information relating to the recording.

Ghai, Subhash, prod. and dir. *Pardes.* Songs by Nadeem-Shravan, lyrics by Anand Bakshi, background music by Vanraj Bhatia. With performers Shah Rukh Khan, Mahima Chowdhary, Apoorva Agnihotri and Amrish Puri. 179 mins. Mukta Arts, 1997. Reissued DVD, Region 0, Eros International, DVDE004, 2002.

Baily, John, dir. and ed. *Amir: an Afghan Refugee Musician's Life in Peshawar, Pakistan*. Photography by Wayne Derrick. 52 mins. VHS, Royal Anthropological Institute, 1986.

Hitchcock, Alfred, dir. *North by Northwest*. Written by Ernest Lehman, music by Bernard Herrmann. With perfomers Cary Grant, Eva Marie Saint and James

Mason. MGM, 1959. Reissued DVD, Region 2, Warner Home Video, B000056BB8, 2001.

film of work originally for other medium

Joyce, James. *The Dead*. Film dir. by John Huston, screenplay by Tony Huston, music by Alex North. With performers Anjelica Huston and Donald McCann. Zenith Productions/Liffey Films, 1987. Reissued VHS, PAL, Columbia Tristar Home Video, C906 7413, 2002.

Strauss, Richard. *Ariadne auf Naxos*. Videorecording of Metropolitan Opera production (March 1988), cond. by James Levine, video dir. Brian Large. With performers Jessye Norman, Kathleen Battle, Tatiana Troyanos and James King. Deutsche Grammophon, 1988. Reissued DVD, PAL, 0730289, 2002.

BROADCASTS

NB There is no standard format. Authorship may rest mainly with a speaker (of a radio talk), a producer (of a documentary) or a presenter. The title should be given, together with the channel and the date of transmission. If your source is a recording of a broadcast, then the recording information must also be given.

radio broadcast

Messiaen, Olivier. ‘La colombe’, from Préludes for piano. Rolf Hind, piano (performing live), on *In Tune*. BBC Radio 3, 9 June 2004.

Macleod, Donald, presenter. ‘Judith Weir’, in *Composer of the Week*. BBC Radio 3, 2 June 2004.

recording of radio broadcasts

Presley, Elvis. *Live with Elvis*. GWR Radio, 18 April 1987. Recording: British Library Sound Archives, C1000/046/87/1. (Interview and music.)

Durham, Richard. *Destination Freedom*. Chicago, WMAQ Radio, 1948–50. Recordings: Chicago, Museum of Broadcast Communications. 91 programme tape recordings. (Series of programmes on American civil rights movement.)

radio playlist accessed online

Service, Tom, presenter. *Music Matters*. BBC Radio 3, 18 April 2004. Playlist: <http://www.bbc.co.uk/radio3/playlists/2004aprjun/musmatt0416.shtml> (accessed 15 May 2004).

internet broadcast

Tenney, James. *Diapason*, on *Postclassic Radio*, presenter Kyle Gann. <http://www.live365.com/stations/kylegann> (accessed 17 June 2005).

television documentary

Bridcut, John, prod. *Britten’s Children*. Mentorn for BBC2, 5 June 2005, 9.15 pm. (Television documentary.)

MUSIC

published edition

Nørgård, Per. Trio for clarinet, violoncello, and piano, Op. 15. Copenhagen: Wilhelm Hansen, 1958.

Crumb, George. *Ancient Voices of Children: a Cycle of Songs on Texts by García Lorca*. New York: Peters, 1970. (For soprano, boy soprano, oboe, mandolin, harp, electric piano, percussion.)

Schoenberg, Arnold. Klavierstuck, Op. 11 No. 2, concert version arr. Ferruccio Busoni. Vienna: Universal, 1910.

Reger, Max. Burleske in E major, No. 6 of *Sechs Burlesken*, Op. 58 (1901). Facs. repr. in *Great works for Piano Four Hands*, ed. Ronald Herder. Mineola, NY: Dover, 1992. 320–28

Stravinsky, Igor. *Symphonies d'instruments à vent*, first version (1920). Facsimile edition of short score and full score, ed. André Baltensperger and Felix Meyer. PSB 1008. Basel: Paul Sacher Stiftung, 1991.

manuscript sources

Birtwistle, Harrison. *Secret Theatre.* Autograph draft and sketches, 1984. British Library, Add.ms. 64953-64955.

(Revised 28th June 2010)